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filmindia

VOL. 4 No. 4
AUGUST 1938

6 ANNAS

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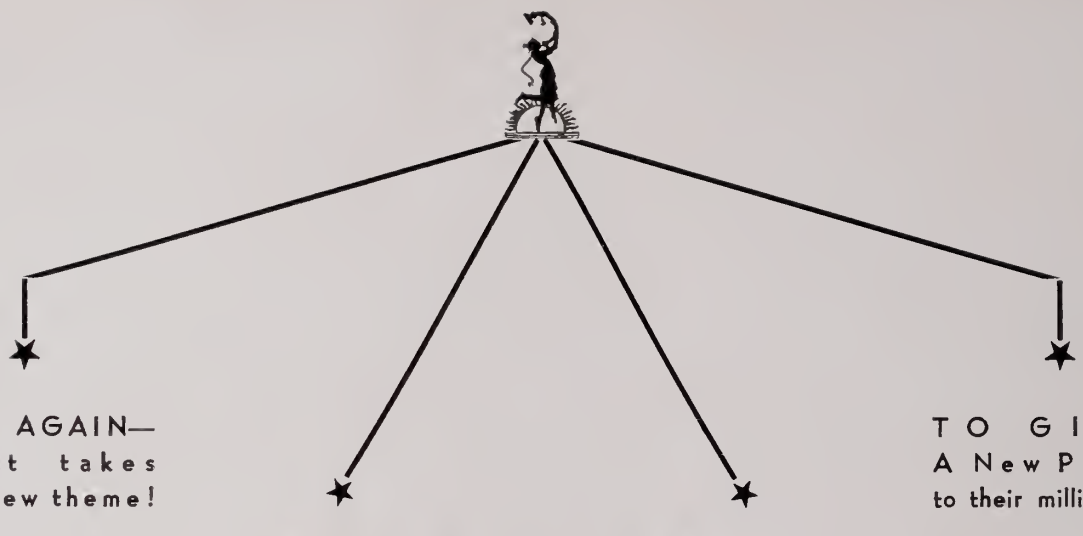

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Directed by

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Starring A Sensational Melody Queen

Mrs. SHANTABAI HUBLIKAR

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With A Great Supporting Cast

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- CHHOTU
- SHANTA MUJUMDAR
- BUWA SAHEB

ETC., ETC.,

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"मेरा लडका"

★

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FILMINDIA PUBLICATIONS LTD.,

Offices: 104, Apollo St., Fort, BOMBAY.

Tele: No. 26752

Editor: Mr. BABURAO PATEL

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TEN ART PLATES

STOP PRESS

Wilford Deming Jr. is already on the high seas bound for India. This time he is accompanied by one Mr. Ewing Scott who is reported to have received good experience in Metro and other production companies. Everyone knows Deming as he was in India once. This time he is reported to be producing pictures in association with Mr. Mahomed Akbar Fazalbhoy and will probably work in the Film City. Deming will be in India sometime on the 26th of August and it is better for us to wait and watch till then.

These new Creams contain

"Skin-Vitamin"

without which skin cannot be beautiful

POND'S COLD CREAM

Replaces the natural oils in your *under*-skin, preventing wrinkles. Use also for pore-deep cleansing. *Now contains "skin-vitamin".*

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filmindia

Proprietors : Filmindia Publications Ltd.,
104, Apollo Street, Fort, BOMBAY.
Editor : **BABURAO PATEL**

Vol. 4 AUGUST 1938 No. 4

METRO INSULTS THE NATION !

The Home Member & The Police Commissioner Must Act.

"Management reserves the right to refuse admission" is the condition under which a patron of the Metro Cinema, Bombay has to buy his entertainment.

No other cinema in Bombay, not even the palatial Eros, has this condition printed on its ticket of admission.

But in the case of Metro, even on the ticket which costs Rs. 2-4-0 this irritative notice is printed.

That means that even after paying a patron is a suspect.

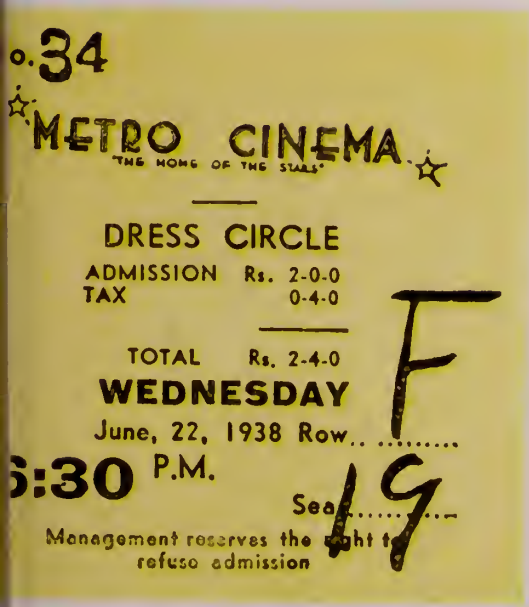
The question which suggests itself is whether the Metro Cinema is a private club or a public place of entertainment.

In the rules under which the Commissioner of Police grants a license for cinema houses in Bombay, there is no provision for this illogical and highhanded condition of admission.

There has been enough trouble about the Metro Cinema in Bombay, ever since the grant of the license for it.

In defiance of public opinion, those responsible for the construction of the cinema have taken ad-

THE METRO "TICKET"



Here's the pawn-ticket of self-respect that admits a patron as a suspect after paying for it. Wouldn't it be better if they searched every one before admitting?

vantage of the legal obstacles and built a picture house which spells a grave menace to the Indian film industry and other local cinemas.

It is unfortunate that a popular government was not in power at the time when the license was granted. Had that been so, our people would not have to-day to suffer the mortification of seeing a huge pile that has trampled down the justifiable protests of our citizens.

In keeping with the reputed arrogance of Americans, the management of the Metro has flung one more insult into the face of our people by reserving the right of admission as aforesaid.

Patrons who pay, to be there on sufferance—that is the position in short.

In any country but India, the manager of the Metro would have been lynched—for that is what he deserves.

What right, moral or legal, has anyone to open a public place of entertainment, to advertise and to invite people to pay and to attend and then reserve to himself the right of pick and choose?

If any of the patrons chooses to become a public nuisance, there is always the ordinary law to look after him.

What right has the management to deal out its own law and pass judgment on a patron who has paid and has legally acquired a right to a seat in the auditorium?

Are we in the age of democracy or are we still struggling in the mediaeval times?

The disgrace of the whole affair is that foreigners should restrict our liberties thus and spit in our face.

The Commissioner of Police must act. If he doesn't, the Home Minister must do so. That condition from the ticket must be removed forthwith or the license to the theatre must be withdrawn.

The arrogant American must be slapped in the face and taught politeness.

If he wants to trade in India, he must help to maintain the national self respect of our people. If he doesn't do so, he must be compelled to close down his business and pack off.

This insulting condition affects the Indian most, as in India, almost the entire patronage of a cinema is Indian. The Europeans who attend the shows are so few in comparison with our large numbers, that any restriction of this nature will always affect, the Indians almost exclusively. And with the present day national awakening, such irresponsible acts however small they may be, soon assume the grave form of a national insult.

We leave the matter at that for the present and during the month to pass we expect the Home Minister Hon. Mr. K. M. Munshi to act quickly and decisively.

A shot from "Blockade" a coming United Artists release.

THE POSTMAN THINKS !

... now, where have they shifted ?
Ah ! Fine place this New One ! Plenty of floor space and well appointed offices. Seems to be doing topping trade ! Well, all luck to you old top ! Don't forget to tip me a little more next Divali !
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BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

METRO—NOT ABSOLUTELY FIRE PROOF!

In 1914, the Commissioner of Police had framed rules under which a license is issued to theatres and cinema houses in Bombay. Rule 261 reads as follows:—

"A license shall be granted only on the express condition that every reasonable and practical and most modern precaution against fire and danger arising from fire is adopted on such premises."

The question is: Has the Metro Cinema observed this condition in its spirit and practice?

If it has done so, how is it that we find a carpet below the feet spread all over the house?

Metro has a bar where people are expected to drink during the interval. Suppose a half-drunk person chooses to throw a burning cigarette-end and the carpet catches fire!

Will this not endanger the lives of the people who attend the show?

Where was the necessity of that carpet when an ordinary rubber matting could have been safer and a better precaution against such possibilities of fire?

In allowing the Metro to indulge in cheap vanity, the Commissioner is taking chances with the safety of thousands who attend the shows daily.

That carpet must be removed and its place must be taken by a rubber matting or Rule 261 must be removed from the book of regulations.

Will the Commissioner of Police do it?

WRONGLY AWARDED GOHAR MEDALS!

The Gohar Gold Medal Committee has announced its 1938 awards as follows: 1. Prabhat gets the gold medal for the best picture of the year viz. "Duniya-Na-Mane". 2. Motilal for best acting in "300 Days & After". 3. Sitara for best acting in "Watan". 4. Debaki Bose for best direction of "Vidyapati". The 5th medal for the best story of the year was not awarded as no story was considered good enough.

From the four awards I agree with only one as the most appropriate one, namely, the one awarded to Mr. Debaki Bose. In my opinion, though "Duniya-Na-Mane was a very good picture it was certainly not the best. "Vidyapati" was a better one in several respects and easily the best picture of the year. It ought to have got that award.

Giving Motilal the award of the year for the best acting was another mistake. Though Motilal gave a better performance in comparison with his previous ones, it cannot stand any comparison with Prithviraj's excellent work as the king in "Vidyapati". Prithvi's work was again easily the best of the year.

Still another award going to the wrong person was the one given to Sitara for her work in "Watan". What Sitara has done is poor work when one remembers Kanan Bala in "Vidyapati". Kanan ought to have got that award. That she didn't get it is a pity.

When the Committee decided that they didn't find a good and new story they erred sadly. "Duniya-Na-Mane" had a good story and a good theme that provoked thought. "Duniya-Na-Mane" should have been given the award for the best story of the year.

The distribution of 1938 awards doesn't speak much for the intelligence and the judgment of the members of the Gohar Gold Medal Committee.

I hope that the personnel of the Committee would be soon overhauled and better men with greater artistic leanings appointed if the awards are ever to get a national status. Why not appoint a committee of leading citizens and judge the awards by the process of elimination.

If Gohar's glorious reputation as an artiste is to be perpetuated let it be done intelligently by men who are qualified to do so.

The present method is merely slipshod and produces results that make people laugh.

A STORM IN THE TEA CUP!

One of those unfortunate incidents which leave behind a bad odour has been the small quarrel between the Prabhat Film Company and the General Films Ltd. The pity of it is that it was all over an actor who only a few months back was an unknown quantity.

To recite the facts in brief, let us remember the hero of "Amar Jyoti": Babasaheb Nandrekar. Prabhat claimed a three years' contract on him and objected to his working with the General Films in "Baghban". In "Chandrarao More" he was however allowed to work with the consent of Prabhat. But not so in "Baghban".

From sighs and whispers, affairs developed into threats and war, till matters reached a conclusion in the High Court of Bombay on the 14th July 1938.

Prabhat's as plaintiffs prayed for an injunction against General Films as defendants to restrain the defendants from releasing "Baghban" on the 16th July at the Imperial.

After three days' heartburning and talk by counsels and others of both the sides, the Hon. Justice Engineer refused injunction and dismissed the notice of motion with costs. It was one of the most impartial and conclusive judgments I had ever heard.

From the very beginning the whole affair was silly, looking at it from a strictly commercial point of view.

Imagine two good producers quarrelling like school boys for the possession of an actor whose presence or absence would not make any difference in a picture.

Puerile! I should call it. If both the parties did want a fight why didn't they fight it out on the bigger field of competition in quality and production of pictures? That would have been something praiseworthy.

T. P. Rajalaxmi and Master Mahalingam in "Nandkumar" a Tamil picture produced by Pragati Pictures Ltd.

The game was not worth the candle. It only helped to expose the hidden jealousies and the exact love lost between our producers. It paid the solicitors and the barristers to run this family quarrel, while the producers themselves lost money and invited unnecessary ridicule.

300 ON THE STREETS!

July has been a bad month for the Indian film industry. With the dawn of the month the Imperial Film Co., which was the oldest producing studio closed its doors suddenly under pressure from its financiers, throwing a small army of over 300 workers on the streets. The crash was expected for a long time but no one could have foretold the exact day when this institution would cease to exist. And the day it did, it provided a shock to all in the industry.

It is an open secret that bad management is responsible for this crash. Almost everyone connected with the concern lost money. And there is hardly any hope of their recovering even a part of it. The people who were badly hit were the poor studio workers including several artistes and technicians of some eminence.

But to the last minute the staff displayed exemplary fidelity and stood by the old Khan Bahadur Ardeshar Irani.

It is a pity that the Khan Bahadur could not protect the interests of his faithful workers and secure for them the payment of their dues.

One more film company has gone west.

ANOTHER 250 UNEMPLOYED!

In the wake of this crash came the news that the Saroj Movietone has stopped their own productions and its financiers are bent on hiring out the studio, perhaps as they would hire out a buffalo stable.

This event was also expected sooner or later. But its taking place in July was rather bad for the month.

Saroj throws out nearly 250 persons unemployed.

Nanubhai Desai, the man who always took pride in calling himself the "wizard" of the Indian screen seems to have forgotten his 'tricks' and has just failed to keep his studio running. That much for his vanity!

An intriguing situation from "Nandkumar" a Tamil picture produced by Pragati Pictures Ltd.

FRIGHTENED FAZALBHOYS?

The biggest surprise of the month, however, and a real surprise at that, was the decision of the Fazalbhoy Brothers to discontinue their production activities in General Films.

It is difficult to find any reason for this unless the Fazalbhoys have come to the end of their financial resources and wish to stop on the way to recover their breath.

Their first picture "Chandrarao More" though not much to speak of in quality, yet proved so successful at the box-offices that the General Films immediately secured a respectable footing in the market.

Three pictures which are ready in hand namely, "Baghban", "Pati Patni" and "Industrial India" also give good hopes of success.

And yet the Fazalbhoys declared that they are stopping production. A strange family this, to close down production just when they were making a name and would have soon made money.

If the Fazalbhoys' close down they will throw out of work another 250 persons, and the sighs of these starving men will certainly demand a reason of closing from their erstwhile employers.

Are the Fazalbhoys frightened of competition or have they now discovered that this business of production is not theirs?

Businessmen like Fazalbhoys should not throw up the sponge so soon. General Films ought to continue production.

A CORRECTION

Director Shantaram has drawn our attention to a reply given by us to V. M. Sukumar (Tellicherry) in the July issue of "filmindia". The reply as it appears in the issue unconsciously imposes on the great director a liability of a definite opinion. And all this has happened because the printer has dropped one complete line. It is greatly regretted and now we reproduce below the question and answer as in our original manuscript.

From: V. M. Sukumar (Tellicherry).

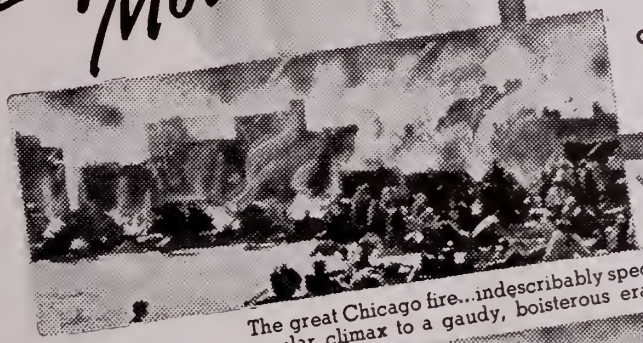
I would like to know which is the best cine-projector?

According to Director Shantaram "Bauer" is the machine that is used in 300 theatres. It must be therefore the best. It can be relied upon and is backed by excellent service.

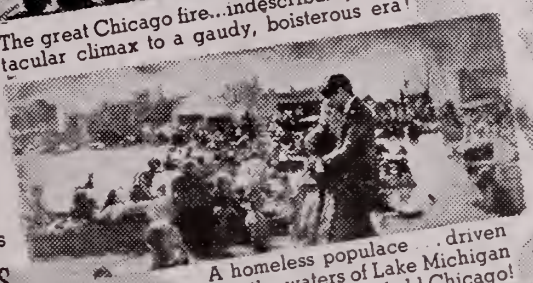
Kumar and Maya in "Postman" a Sagar picture.

The Great American Motion Picture!

The mightiest spectacle that ever flamed across the screen... Yet you'll remember longest the heart-stirring drama of "the O'Learys against the world"... and their glorious love story!

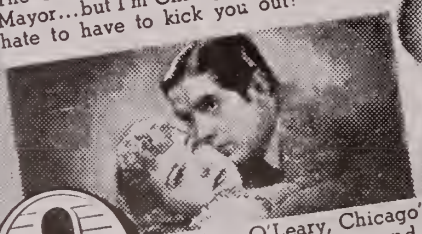


The great Chicago fire...indescribably spectacular climax to a gaudy, boisterous era!



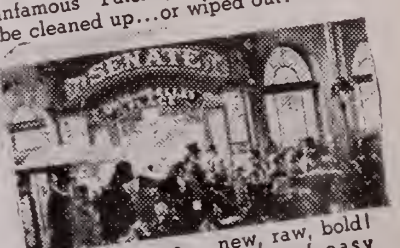
A homeless populace . . . driven into the waters of Lake Michigan ...views the ruins of old Chicago!

The O'Leary brothers . . . "You're Mayor...but I'm Chicago and I'd hate to have to kick you out!"



Dion O'Leary, Chicago's political boss, craving riches and power . . . but most of all, glamorous Belle Fawcett!

The Hub . . . in Chicago's infamous "Patch", that had to be cleaned up . . . or wiped out!



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ALICE BRADY · ANDY DEVINE · BRIAN DONLEVY

PHYLLIS BROOKS · TOM BROWN · SIDNEY BLACKMER

BERTON CHURCHILL · JUNE STOREY · PAUL HURST

Directed by HENRY KING

Associate producer, Kenneth Macgowan. Screen Play by Lamar Trotti and Sonya Levien. Based on a story by Niven Busch. Music and Lyrics by Gordon & Revel. Pollack & Mitchell.

Maya — Sagar's firefly— that attracts the most attention in their recent productions once again features in "Postman" a social picture.

In "Zamana" a Krishin Movietone social picture Padmadevi and Nazir give great performance.

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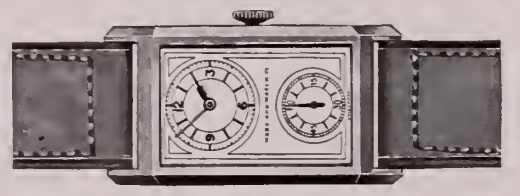

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Our Agents all over the world are incessantly on the lookout for unusual novelties and we pride ourselves in stocking a most complete range of novelties India.

Our stocks are large and varied and include everything from steel furniture, watches, clocks, electrical novelties of all descriptions, choice crockery and glassware that we assure you are unobtainable anywhere else.

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The "NOVELTIES

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THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: V. G. Dhar (Cocanada).

Are you related to Sardar Vallabhbhai Patel?

Fortunately not. Do you find any points of affinity?

From: B. R. Seshagiri Rao (Bangalore).

Is "Gentleman Daku" not a better picture than "Daku Mansoor"?

From an entertainment point of view, yes.

From: V. N. A. Rao (Madras).

If I pay a decent salary to Shanta Apte will she come to Madras to work in a Hindi picture?

Do you imagine that others on this side cannot afford to pay her a decent salary? There are some who would go in for a lot more than mere decent. Besides, do you think that Prabhat's are playing through their business? They know what Shanta is and they can afford to keep her, apart from knowing how to do so.

From: S. B. Hunnaji Rao (Bellary).

I am very anxious to see Shanta Apte personally and hear her music. Will she accept my invitation?

She will, provided the invitation is torn from your cheque book. But I don't think there are any chances in the near future, as the memories of her last professional tour to Ahmedabad are still too fresh in her mind.

From: E. Masih (Bangalore).

Where is Sarala of "Zambo" fame?

I can't tell you the exact address of the place where she has gone, but she departed from this world a couple of months back. In dying the poor girl left Bhavnani without a heroine for his jungle pictures.

Who are the four best directors in India?

V. Shantaram, Debaki Bose, Nitin Bose, and P. C. Barua. They are, by the way, the only good ones.

From: Ramjilal Srivastava (Lucknow).

Whom do you prefer in music from the following:—Ratnaprabha, Kanan Bala, Hirabai Barodkar and Indira Wadkar.

Hirabai and Indira are classic songstresses. They are more suitable for a public concert. Ratnaprabha, though she has worked in several films, is in my opinion, more suitable for a private party. Kanan is a melodious poem in pictures and I like her the best.

From: B. N. B. Vathsal (Secunderabad).

Why don't you encourage other film magazines besides yours? Is it sporting?

I am in business and my first care is my own magazine. I am not playing cricket.

Don't you think that V. Shantaram will make a suitable match for Shanta Apte?

I think so, but Shantaram ought to. Shanta, of course, should have no objection. Knowing that Shantaram used to act once, I suggest this alliance only in pictures. In any other sphere, I am afraid, Shantaram is not much good, being a married man with a family.

From: P. L. N. Rao (Masulipatam).

Has Devika Rani got any children?

Not to my knowledge. Why are you worrying?

From: R. S. Sanghi, (Hyderabad—Dn.).

Who is superior in singing: Uma or Kanan?

Kanan!

Which is the better picture: "Mukti" or "The Unexpeced"?

"The Unexpected".

Who is the greater genius in direction: Barua or D. K. Bose?

Did you say genius? Then I think Bose beats Barua.

From: K. Madhu (Bellary).

Is there any relationship among D. & E. Billimoria and Ghory?

D. & E. are brothers. Ghory is related to them as a friend.

Where is Miss Sulochana now? Has she got her husband?

I don't know whether she has got the husband but I know that she was married alright and naturally she ought to have him on hand. She is producing her own picture called "Prem Jyoti".

From: Ratansey D. Thakar (Nagpur).

Why is Mr. P. C. Barua going to England?

In search of something he can't find here.

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Please Note The Change of Address.

From: P. Krishna Murthy (Madras).

May I know why Chandramohan left Prabhat?

To become a partner in Huns Pictures. They say that he has a share in the profits of "Jwala". The question is whether "Jwala" will leave any profits behind. By the way, Chandramohan is reported to have left Huns now.

From: B. Rabindranath (Guntur).

Why do not our producers produce short comedies for the Indian screen?

Comedy needs greater intelligence than the ordinary plot of which our producers are fond. Producers follow the line of least resistance and minimum intelligence. Several producers, as I find them to-day have not yet sighted humour. Their life has been a tragedy and how do you expect them to turn out humour. I, however, agree with you that we ought to have comic shorts with our usual film fare.

From: Krishna Rao Kisri (Cocanada).

Can you give me a good plan to construct a cinema house? I want the estimate also.

Write to Mr. Jagannath J. Patel, International Talkie Equipment Co., Roxy Chambers, Queen's Road, Bombay, and he will give you the most reliable details.

Will you print a tri-colour photo of Padmadevi, the Colour Queen?

Will I? Old chap, you have asked me a question!

From: G. S. Prect (Rawalpindi).

Why not introduce some awards like "The Academy Awards" in our film industry? Don't you think that persons like Shantaram and Sircar should give a lead in this and train public opinion?

Indeed, why not, is what I have been asking them in private. I don't know whether Sircar will take the lead, but Shantaram might, with his usual enterprising spirit. I have already spoken to him and he has promised to set aside a large fund for granting annual awards. You know Shantaram can afford to do it. What worries me now is to find the "academy". Failing to find one, we shall, of course, have to name the awards after Shantaram.

I object to Padmadevi being a constant favourite of "our Editor". One paper describes you as her guardian; another paper calls you a 2nd Barua in our film industry who doesn't tell the truth about himself?

Who told you that Barua doesn't do so? Why do you drag him in and couple an innocent man with me? What personal objections have you to Padmadevi being my favourite? As an Editor, I am doing my best to serve you. Why do you want me to trade in my personal likes and dislikes, for your pleasure? As regards truth, I think I have always told my readers everything about myself. Is there anything wrong in a human being having faults and weaknesses? I have them in plenty and they make me all the more interesting to my friends and readers. Are you by any chance, a saint? If so, change your profession and remember that there is more glamour in sin.

From: Om Prakash Sharda (Ludriana)

Why do our producers get laymen as 'directors' for their pictures?

Because the producers themselves are laymen.

From: W. S. Ranney (Karachi).

I want to know the present activities of Sulochana, Ermeline, Shanta Apte and Devika Rani.

Sulochana is playing the heroine opposite D. Billimoria in "Prem Jyoti". When she is not doing that she has her husband on hand, which means, that she looks after her family, which, so far is only made up of two persons—the other being Dr. Weingarten.

Ermeline has also acquired family worries after her retirement from the screen. Shanta Apte is being shot by Director Kale in the settings of a new social picture by Prabhat called "My Son". Devika Rani works from morn till night at the Bombay Talkies studio so that Rai Saheb Chunilal may get a quicker chance to lord it over at the Roxy, Bombay during the release of "Vachan". When Devika is not working, she keeps on smoking cigarettes.

From: Miss Tilly C. Kirpalani (Karachi).

What are the real names of the following: Sulochana, Sabita Devi and Yasmin (Malti).

1. Ruby Mayers (Sulochana)
2. Miss Gasper (Sabita Devi)
3. Betty Gomes (Yasmin).

From: Lila K. Gurbaxani (Karachi).

Who is the best actor from the following: Saigal, Prithviraj, Pahari, Yusuf Effendi and Chandramohan.

Prithviraj is easily the best.

From: Miss P. G. Badlani (Karachi).

Please rate the acting talents of the following: Devika Rani, Sabita Devi and Jamuna.

Jamuna is easily the best artiste in so far as real acting is concerned. Her work in "Devdas" was eloquent of art and realism.

Devika Rani comes next. She is sincere in her work and tries to give her best every time. Her wonderful personality makes up for a lot in acting. Sabita gave only one good performance in all her career and that was in some parts of "300 Days & After". With the exception of that she has not done anything worthwhile considering in the field of acting.

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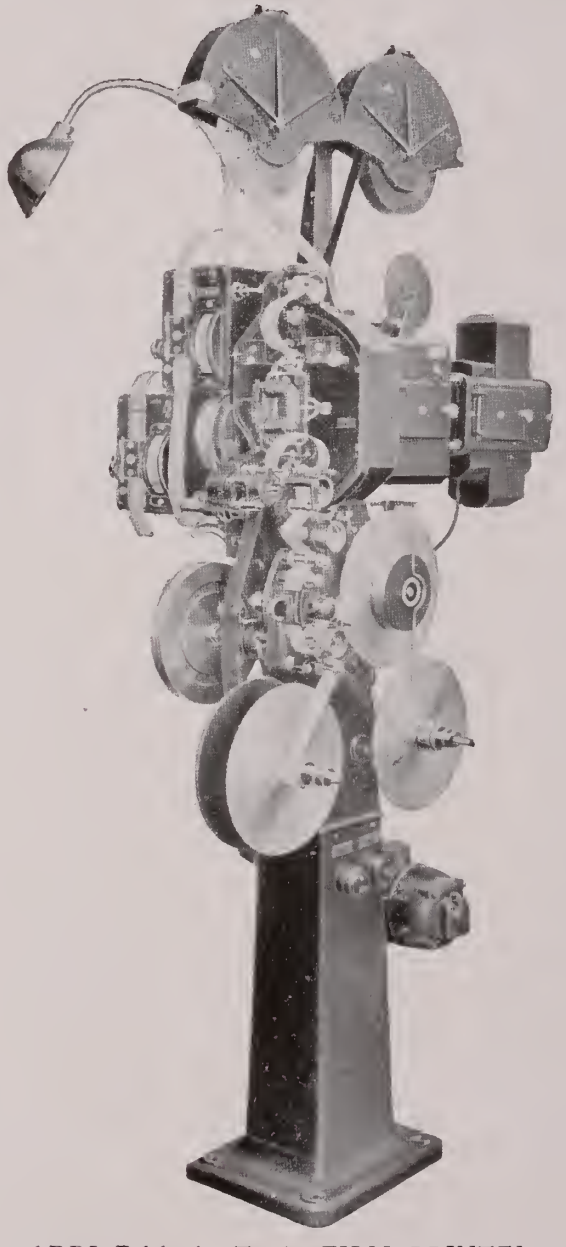

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From: A. Janardhan Aise (Udipi).

I have been observing that to express emotional feelings almost all actresses have their own peculiarities, e.g. Sulochana resting her cheeks on her palm, Durga Khote heaving her chest at a tremendous speed, Shanta Apte wrenching and rubbing her hands, etc. Can't they express emotions without these gestures?

Perhaps they think that in these jerks and gestures true acting lies. If they only 'lived' the parts they played, these jerks and gestures would be unnecessary. And 'living' the part is the height of good acting. At present most of the girls only use those parts of the body which move most to express that there is some emotional disturbance within.

From: Balbirsingh Marvaha (Jubbulpore).

Do you think Leela Desai to be the best dancer on the Indian screen? If not, who is the best?

Leela Desai is one of the good ones we have, but the best is Sitara who is now working in the Ranjit Movietone. She is a classic dancer with a far advanced technique, than others. In addition she has grace and charm.

From: M. Imam (Patna).

What is the age of Devika Rani? Has she any children?

They say that her age is 21. Fortunately, she has no children. Fortunately, because, I am her screen fan.

Once I read in "filmindia" that Zubeida has got a bonny baby. Who is the child's father?

You are asking us too much. Only the mother could tell you that. Write to her and inquire.

From: Biren Kazmi (Benares).

Who is the best dressed personality (male and female) in the Indian film world?

Amongst actors: Mr. Baburao Pendharkar
Amongst Actresses: Miss Rose
Amongst Directors: Mr. Ezra Mir
Amongst Distributors: Mr. Dayaram Shah (you can also smell him from a mile).
Amongst Producers: Mr. Kikubhai Desai (Paramount).

Generally the best dressed people are the extras who come from the Punjab. They beat the best of the above named gentlemen.

Padmadevi knows dancing. Will she dance to my tune?

She will, if the tune is in tune with her own emotions. Can you play that tune?

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BOMBAY No. 4

Prakash people first produced "Passing Show" and then "State Express". What brand of cigarettes are they going to produce next?

If they need money "Scissors" would be handy. But with Sardar Akhtar in the staff, "Red Lamp" would be convenient to give the audiences a scare.

I hear that Hadi previously with the Imperial has become a Sadhu?

I believe you. But what kind of a Sadhu has Hadi become?

From: Bhasker Rao (Raichur).

From the following four pairs: Madhuri and Devika Rani; Shanta Apte and Uma; Sulochana and Gohar; Sabita and Padmadevi; who is the better artiste from all view points?

Devika Rani is miles better than Madhuri.

Uma used to act better than Shanta once, but Shanta has improved a lot recently, while Uma has not given any outstanding performance during the last year.

Between Gohar and Sulochana, Gohar is easily the better one and one of the best ones, in the industry. Sulochana never reached the emotional heights of acting as Gohar has done through several pictures.

Between Sabita Devi and Padmadevi, Padmadevi is any day a far better artiste than Sabita. For pathetic and emotional work, Padma has few rivals in our filmdom. Padmadevi's dark oriental charm outweighs all the artificial glamour of Sabita on the screen. While Sabita has given only one good performance in all her career (in "300 Days & After"), Padma has several excellent performances to her credit.

From: M. Din (Peshawar Cantt).

Is Jayant of Prakash a Muslim? What is his real name?

His name is Zakeria Khan. And like his name he is a frontier man. Yes, he is a Mahomedan.

From: Anil Bhathija (Bombay).

I am an admirer of Durga Khote and I want all the news about her?

I can't give you all the news. Write to Mubarak Merchant c|o Nataraj Films, Queen's Road, Bombay and he will tell you all you want to know. By the way, what is your age?

From: Harkishan U. Jhangiani (Hydcrabad).

Which is the best actress out of the following and why?

Norma Shearer, Greta Garbo, Jeanette McDonald, Joan Crawford and Marlene Dietrich.

Norma Shearer has that mellow and soothing personality that warms anyone's heart. Greta Garbo's ascetic poise attracts but awes at the same time. Jeanette McDonald is vivacious and entertaining.

Joan Crawford looks cold and designing. Marlene Dietrich has only glamour and no looks. Her half-closed eyes—and she generally keeps them so—are seductive. I think Norma Shearer is the best artiste in so far as acting goes, even better than Greta Garbo who has, of late, been typed in the same kind of roles. Norma is more versatile. Joan Crawford is better than Jeanette in acting. Marlene doesn't act much, her cameraman does a large part of it.

What do you think of Clarke Gable?

Not much! He is a publicity "product".

What is your opinion of Mehboob as a director? Inspite of "Jagirdar's" success, to me he knows anything but direction.

You seem to be having correct judgment in certain matters. Read my reviews of Mehboob's picture and you will know what I think of his direction.

Between the two: Maurice Chevalier and Eddie Cantor who is the better artiste and who has the greater draw?

Eddie Cantor beats Chevalier in both things.

From: Miss R. A. M. (Indore).

I learn that Barua is in love with Jamuna. How far is this rumour true?

It is not a rumour. it is a fact. He is in love with her work and so am I.

Being the niece of Tagore, is Devika Rani not rich enough to serve her husband? Then why does she work in pictures?

Because it is richer to do so. Besides, by working in the films, she serves her husband better. You see, her husband is a producer.

From: Y. S. Patel (Bombay).

In which picture has Maya Bannerjee acted her best?

In "Jagirdar" she gave a pretty good performance. But thereafter she seems to have somehow become stale.

From: Dilip S. Dani (Godhra).

I want to know whether Jayshree Films exists at present.

Yes, in our memory and stares at us in our account books.

From: Mohd. Shafi (Port Blair—Andamans).

If you were a Mahomedan with Urdu as your favourite language, would you have preferred Prabhat pictures in Hindi?

Admitting that Prabhat pictures are weak in this section of production, what makes you presume that Urdu is not my favourite language. I consider Urdu to be the most beautiful language in the world. It has a word for every expression of the mind, and the heart and romance cannot get a better tongue than Urdu. As regards my being a Mahomedan, though I am born a Hindu, Islam is as near my heart as my own religion. Someday, when you come down to Bombay, I might surprise you with my intimate knowledge of your religion.

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பாகவத பல்யமான தேகமேற்றது தானேசதுர் (யுக)

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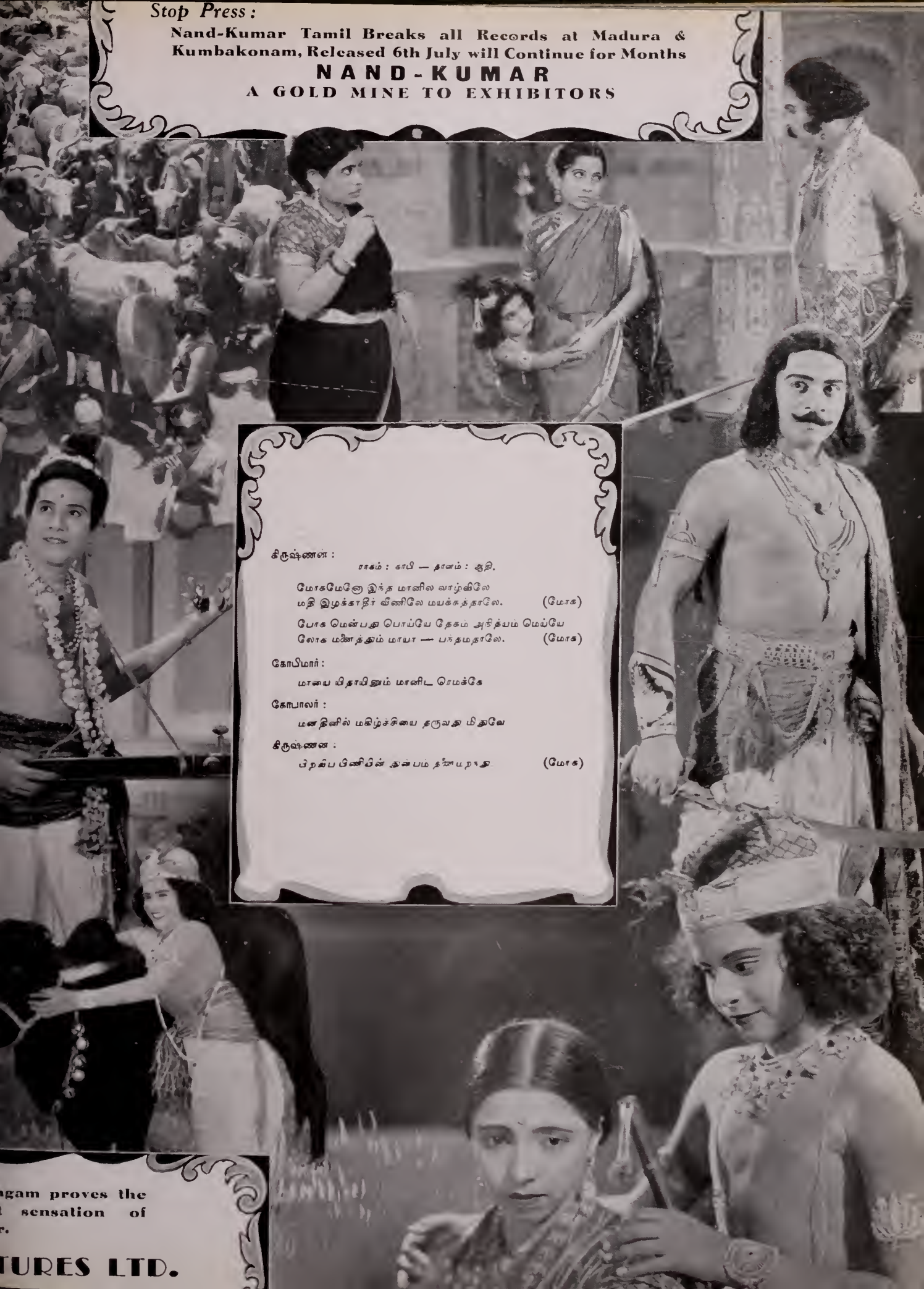

கிருஷ்ணன் :

ராகம் : காபி — தானம் : ஆதி.

மோகமேனே இந்த மானில வாழ்விலே
மதி இழக்காதீர் வீணிலே மயக்கத்தாலே. (மோக)

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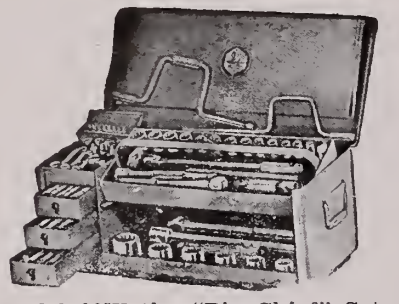

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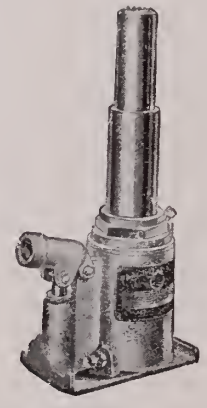

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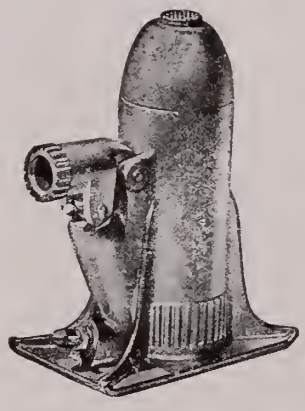

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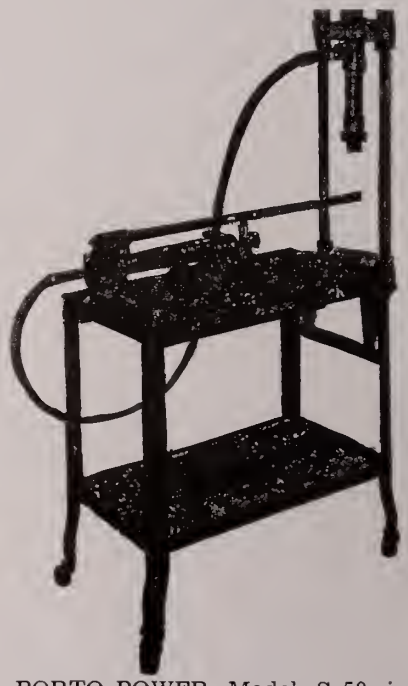

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If this is the taxi girl then Ranjit's "Taxiwali" will be worth seeing. Who doesn't know Sunita Devi that popular dancer?

Kicks and Kisses

Our editor knows of a drinking man who is just like the moon —always bright when he's full.

* * *

The fool marries the girl he loves; the wise man loves the girl he marries.

* * *

Puppy love often gets a girl in the doghouse.

* * *

The best years of a girl's life are the first five she's eighteen.

* * *

A needed invention just now is a non-refillable baby carriage.

* * *

It doesn't take long for a pensive girl to become expensive.

* * *

A sweetheart, unlike a sweetie, is one you love when you are sober.

* * *

Love is spelt with a capital. The bigger the capital the bigger the love.

* * *

Girls are not democrats. You can't convince them that one man is as good as another.

* * *

There's no law against looking at another man's property, unless it's through a key hole.

* * *

To have a career in the chorus, a girl must start at the bottom and warm up.

* * *

Man is the only animal that can be skinned more than once.

* * *

Then there is a girl who went to a genealogist to have her family tree looked up, and he traced a couple of limbs so far that she had to slap his face.

When it comes to theatrical costumes nothing succeeds like nothing.

* * *

A new simile—as hungry as a moth at a nudist camp.

* * *

A girl on your mind isn't nearly as much fun as one on your lap.

* * *

When girls drop their eyes men should pick them up.

* * *

Rouge is what makes a girl terrible when she doesn't use any.

* * *

In order to jingle coins in your pocket you've got to shake a leg.

* * *

When a girl starts stroking a fellow's hair, she is usually after his scalp.

* * *

He: "Can you cook dearie?"

She: "I don't know, but I used to make wonderful mud pies."

* * *

He: "Now I'm about to steal a little kiss."

She: "Let the crime wave begin."

* * *

She: "Is there any art in kissing?"

He: "The only art is, art thou willing."

* * *

A girl doesn't have to be clumsy to break the Ten Commandments.

* * *

A pedestrian is a girl who doesn't neck.

* * *

A gigolo is a man who earns his keep by heart labor.

He: "Could I have just one little kiss?"

She: "I don't cater to the retail trade."

* * *

Here's one about a deaf man who had a lot of success with the girls—He couldn't hear them say "no".

* * *

It's when a man's nearest that he goes furthest.

* * *

There's one man who tries to make things as brief as possible —He makes girls' bathing suits.

* * *

When a girl's as fit as a fiddle she usually has a beau.

* * *

The greatest labor-saving device is the will of a millionaire.

* * *

He: "Do you think it is possible to communicate with the dead?"

She: "Oh, yes, I hear you distinctly."

* * *

What the new cars need is chatter-proof glass behind the driver's seat.

* * *

Our editor tells one about a tired divorce judge who's getting triangles under his eyes.

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"Would you marry a man without knowing his past?"

"When I marry a man I'll be his past."

* * *

The best lie detector is a wife.

* * *

The reward of virtue is merely virtue.

* * *

Some girls long to neck, while others neck too long.

* * *

An old maid is a woman who was once ripe for love, but wasn't picked.

* * *

Too many girls have that night-school complexion.

* * *

The trouble with level headed girls is that they usually are also flat-chested.

* * *

When a girl knows all the answers, she has usually been going with questionable people.

* * *

Once an actress put on so much weight that her studio billed her as a double feature.

Golddiggers are just like goats. They use their heads when they go after a man.

* * *

Some girls are like snow. Soft and white—but cold as ice.

* * *

It is not wrong for a man to take a girl out and not spend money on her. But it is very, very difficult.

* * *

It takes a girl with dreamy eyes to keep the men awake.

* * *

The difference between an old maid and a politician is that a politician is a humbug and an old maid is a bum hug

Some girls are like cigars. They reveal how bad they are when lit.

* * *

A capitalist is a guy who earns his money by the sweat of your brow.

* * *

Jerrold flirted with his stenographer, occasionally he smiled at a girl on the street, he winked at his waitress and he flattered his wife's friends.

Jerrold did not care a whit for any of them. They really bored him. But his wife liked to think he had to be watched and he liked to please her.

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Miss T. S. Rajalaxmi as "Radha" in "Nandkumar" a Pragati picture.

GINGER ROGERS
(R.K.O. Radio Star).

Prabha and Bibbo in "Gramaphone Singer" a Sagar's picture coming to the screen very shortly.

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LEELA CHITNIS

This well known artiste is once again seen in "Jailor" a Minerva Movietone picture directed by Mr. Sohrab Mody. The picture is running at the Krishna Cinema, Bombay.

Miss Leela, this celebrated artiste, wins applause in "Raja Gopichand" a Saraswati Cinetone picture.

In "Achoot" Gohar courts a cycle and proves that she can do it as well as others. The artistic composition of this photograph is recommended to amateurs.

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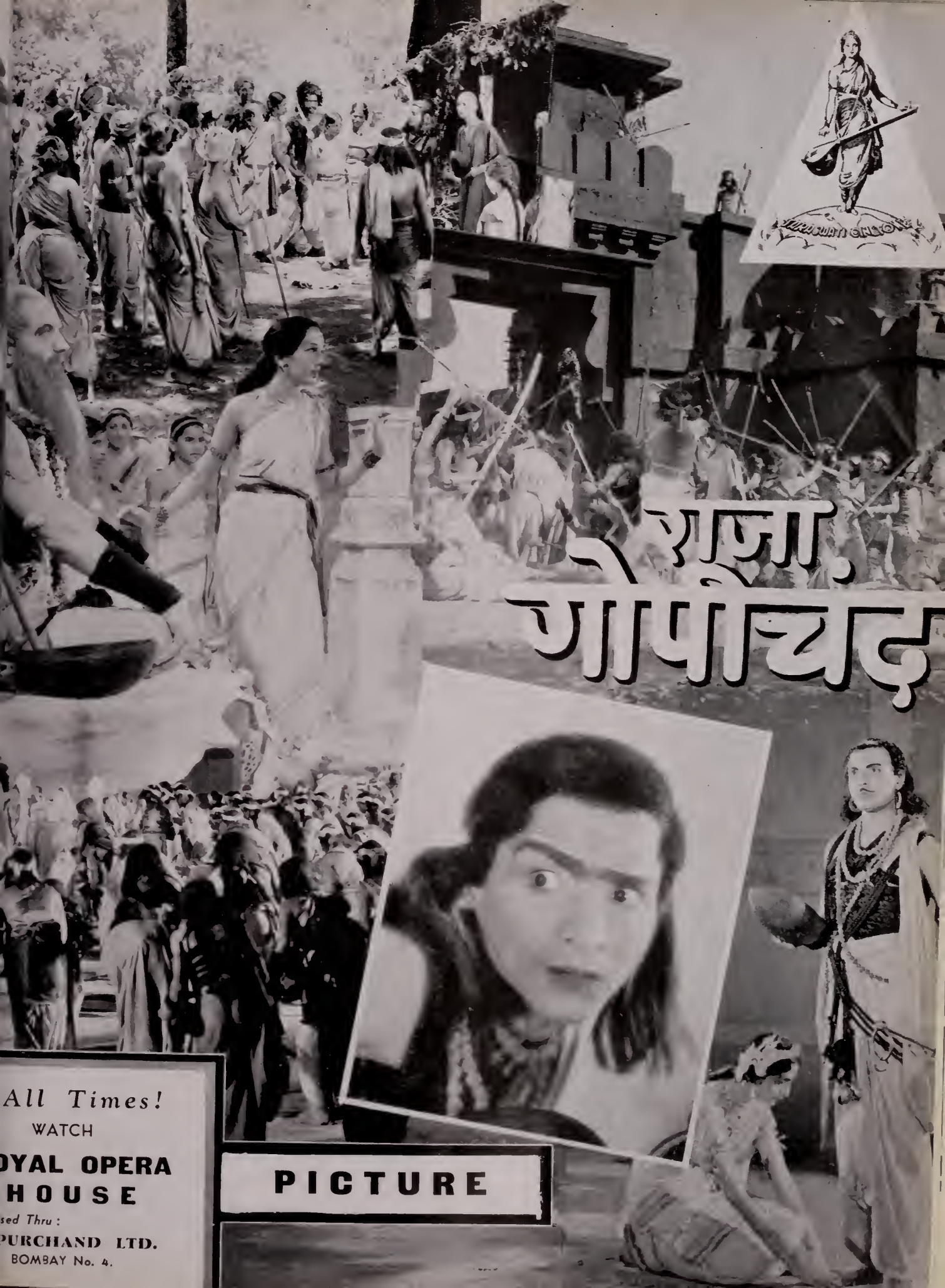
GOPICHAND
A SARASWATI
A Superb Speci
Starring :
CHANDRAKANT
LEELA
RATNAPRABHA
LONDHE
D. KAMANNA
USHA
Directed By :
Bhai G. PENDHARI



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PICTURE

Ishwarlal—a clever artiste —is a popular draw from Ranjit Studio.

"Vachan" looks like is. Do you ow who she Devika Rani.

a new de- tive yarn der produc- n at Ranjit tara and E. limoria give good account themselves.

ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

NANDKUMAR

Produced by: Pragati Pictures Ltd., Bangalore.

Cast: Master Mahalingam, T. P. Rajalakshmi, T. S. Rajalakshmi, G. S. Sandow, M. R. Krishnamurthy & others.

Screen Play: This is the famous episode from Mahabharatha which portrays the incidents of the birth of Lord Krishna and childhood, with his frolics and ultimately the destruction of King Kamsa. The story is woven in the time honoured fashion with several small liberties taken at places which make the picture all the more interesting. The picture is packed with numerous trick scenes of spectacular shots, which at times take your breath away.

Language: (Tamil). The dialogues are beautifully written and well spoken.

Music: (By Ramaswami). Numerous well sung songs cast in very attractive tunes form the backbone of the picture. The music director has shown rare enterprise by giving Western Indian music in a South Indian strain thereby providing a pleasant novelty to the music lovers of the South. The songs sung by Master Mahalingam are a rare treat, being very melodious and snappy.

Photography: (By Mr. Pai). Good throughout with excellent work done with regard to the mob scenes.

Recording: (By Y. S. Kothare and Mr. Biggs). Clear and pleasant.

Direction: (By Nanasaheb Sarpotdar). Very harmonious and pleasant. Several scenes have been very cleverly directed and the work of Master Mahalingam has been taken with an eye to secure popularity.

Performances: Master Mahalingam is, of course, the best. His dynamic little person overwhelms the other artistes and stamps him as an young boy with a big future. His wonderful music is soothing to the ear and to the heart and Mahalingam is bound to be a favourite of all screen fans in a short time.

Director Nanasaheb Sarpotdar whose excellent direction has made "Nandkumar" (Tamil) a spectacular picture.

T. P. Rajalakshmi has sung one song marvellously well, while her other music is as good as ever. She acts with a poise and polish generally acquainted with her. T. S. Rajalakshmi is an embodiment of innocence and gives a portrayal which acts as a perfect foil for the frolicsome per formance of Mahalingam. G. S. Sandow is good. Krishnamurthy as Narad is an ideal selection.

Box-office Value: This is perhaps, the best picture of which the South can be justifiably proud. The story, spectacle and music overlap one another to make this picture a glorious success which it ought to be at all box-offices.

TWO WOMEN

Produced by: Imperial Film Co. Bombay.

Released at: Royal Opera House, Bombay.

Date of Release: 18th June 1938.

Bombay Circuit Distributors: Supreme Film Distributors, Bombay.

Cast: Padmadevi, Rose, Gulam Mahomed, Baba Vyas, Gaznavi.

Screen Play: (By Hakim Ahmed Shujaa) It is an ordinary plot with the usual theme of two women falling in love with the same man. One of them happens to be his own wife and the other one is a singing girl. The situations that are developed in this picture are not new but have been seen several times on the screen before in different pictures. A married barrister falls in love with a singing girl and forgets his own home. The singing girl reciprocates this love and discards her own profession. Tra-

gedy follows in which the singing girl makes a sacrifice of her life for the man. The situations are developed rather meekly and do not make the picture interesting or forcible.

Language: (By Hakim Ahmed Shujaa). The dialogues are good throughout and beautiful in places.

Music: (By H. C. Bali). Some of the tunes given are quite good particularly those of songs No. 3, 8 and 9. The poetic composition of the songs is not particularly intelligent, still some of the words are attractive. The songs, however, are too short, particularly those of Mohini (Padmadevi).

Photography: (By Rustom Irani). Erratic throughout and only in some places good.

Recording: (By Abbas Basrai). Not at all satisfactory.

Direction: (By Moti B. Gidwani) Common and not enterprising.

Performances: The casting of the two girls in the picture is entirely wrong. It should have been vice versa. If Padmadevi had been given the role of the housewife and if Rose had been given the role of a singing girl, the casting would have helped the picture much better. It was a grave mistake on the part of the director to have killed the picture in the initial casting. As it is both the girls try their level best to give some performance in a role for which they are not fitted. Padmadevi has done her best in very unpleasant circumstances, but she has just fallen short of the ultimate pitch of emotional heights. Her music is sweet to hear and well sung. Rose is likewise out of place in a home and looks too fashionable. Gulom Mahomed has not done much to speak of. BabaVyas as the faithful Mahomedan servant of the family has given the best performance of the picture though he is inclined to be slightly stagy in parts. Gaznavi the hero of the picture, looks anything but a barrister which he is supposed to be.

Hollywood does it in the Indian way! A damsel in Indian "distress" in "Adventures of Marco Polo"

Publicity: Utterly useless publicity marred the release of the picture, giving the picture absolutely no chance to succeed.

Box-office Value: If the picture is well advertised before release, it will pull a bit in towns where serious pictures are liked. But with the Imperial name on it, I doubt whether it will pay the exhibitor in the long run to do so.

WE THREE

Produced by: Sagar Movietone, Bombay.

Released at: Roxy Cinema, Bombay.

Date of Release: 25th June 1938.

Bombay Circuit Distributors: Super Film Disribuors, Bombay.

Cast: Motilal, Rose, Yakub, Maya, Sunalini Devi, and others.

Screen Play: (By Vazahat Mirza). This is a love yarn with a romance that has a sprinkling of tragedy to make it pathetic. It is unfortunate that the story has been unnecessarily thrown against a college background. Doing this invites criticism and a slight protest from the orthodox element in the audiences. It was not at all necessary to do so and the characters in the story could have been easily portrayed on a different canvass of life. The story in short, is that of two girls falling in love with one man and the man gives a child to one on the quiet, while the other girl gets married to another man whom she does not love. Plenty of silly complications follow, most of them unconvincing, with the ultimate result that one girl dies and the hero recovers his balance of mind.

The continuity is jerky and badly suffers from disharmony of thought. The shots, however, become stale and sketchy. The scenario badly needed a revision by a more experienced person.

Language: (Hindi). The dialogues are pretty good with a couple of intelligent passages. At places, however, they are suggestive and too light.

Music: (By Anil Biswas). It was a relief to find a picture having less songs. The tunes of songs No. 2 and 4 though light are still popular. The rest of the music is not much to speak of. The composition of the verses is silly and unintelligent.

Photography: (By Faredoon Irani). Quite good. The back projection shots are successful where the hero and his companions are shown motoring. In case of the shots of the waterfalls, the camera seems to have been unsteady and this experiment with back projection is not so successful. All this, however, shows enterprise.

Recording: (By Chandrakant Pandya). Tolerably good.

Direction: (By Mehboob). Quite enterprising and decent. Mr. Mehboob, however, seems to have missed the spirit of the story and made the whole picture a light affair. Straight shooting has been done throughout by the director, missing the all important psychological angle.

Performance: Motilal has given an excellent performance. His diction, actions and poise are beautiful. He is quite at home through every foot of the picture. The pity, however, is that this man has lost all his facial charms for picture making and looks definitely ugly. Inspite of previous comments made by me the director has shot him in close-ups and semi-close-ups, thereby adding to the ugliness of the features. It is unfortunate that Motilal's inimitable work should be compromised by this aspect. Rose has given a pathetic and exciting performance. Barring Motilal, she eclipses everyone, with her good work. Her singing voice is also sweet to hear, though her face and flat nose do not wake up romance in the spectators. Maya was again tiresome, having given her stereotyped performance with jerky actions. Her dialogues have become awful to hear. It is heart rending to find this fire-fly of Sagar not taking pains over her dialogues and diction.

Leela Chitnis in "Tulsidas" a Ranjit picture.

Yakub as Rajgir, is quite good, though he has not much to do. Harish, the new find is utterly hopeless. He has neither the face nor the voice to become a screen actor. His appearance on the screen is most revolting and remains one of someone-else working in the Bombay Talkies.

Sankata is stagy and crude throughout his performance. In a modern suit, he looks like an ancient misfit. Sunalini Devi could not have worked in a better role than in that of a sister of mercy in a mission hospital. She looks a missionary every inch. Her Urdu dialogues were pleasant to hear, being correctly spoken with the exact tone that makes Urdu a pleasant language.

Diamond Newby gave a beautiful Indianized dance, but it was a pity that it was too short. The director should have given it a little more footage.

Box-office Value: There is certainly entertainment in the picture for those people who do not demand a big fare in theme and logic. The picture will run well because of the Sagar trade name.

ABHAGIN

Produced by: New Theatres Ltd., Calcutta.

Released at: Minerva Talkies, Bombay.

Date of Release: 2nd July 1938.

Bombay Circuit Distributors: Supreme Film Distributors, Bombay.

Cast: Mollina, Vijaykumar, Prithviraj, Devbala etc.

Screen Play: (By Phani Mujumdar). The picture has hardly a story to boast of. What little it has it begins in the last two reels and ends with the picture. The whole affair is rather far fetched and stretches the imagination unsympathetically. The continuity is faulty and defective.

Language: (Hindi). (By Shore). The dialogues are not particularly intelligent, on the contrary they are unnecessarily made difficult and awkward. The song compositions are not very happy, barring that of the last song.

Music: (By R. C. Boral.) With the exception of two tunes which were attractive the rest of the music was not enterprising. One of these songs is sung by Harimati. Background music was rather indifferent.

Photography: (By Bimal Roy). Good in parts. The outdoors were more satisfactory than the indoor work.

Recording: (Profulla Roy). Mr. Roy will have to spend some more time experimenting before he could be called a good director. Weak direction is responsible for several situations having remained undeveloped throughout. Mr. Roy should also study the psychological angles of situations before they are translated on the screen.

Performances: Once again Prithviraj is easily the best, because he gives a natural performance. Mollina also gives a sympathetic portrayal, but she has not been directed well. Vijaykumar is heart breaking. He looks like a thorough milk sop and at no stage in the story is he interesting. Devbala is quite good. Others in the picture don't count.

Publicity: Too poor and not at all enterprising.

Box-office Value: This picture will never pay in any station or any province as much as other N. T. pictures. It will be a great risk for exhibitors to offer a minimum guarantee as the picture has got no entertainment value.

In "Gramaphone Singer" Bhudo Advani gives a good slapstick portrayal. This Sagar picture will be soon coming to the screen.

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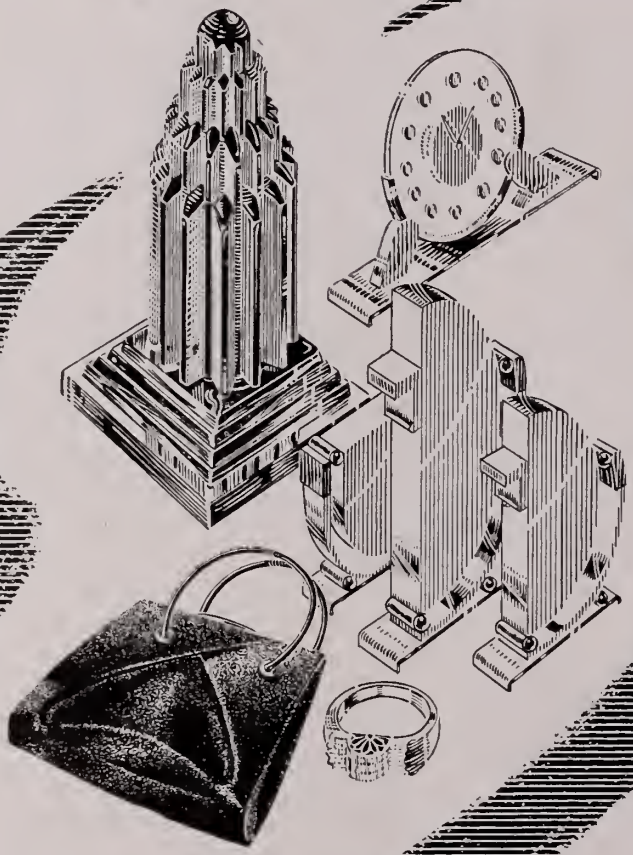

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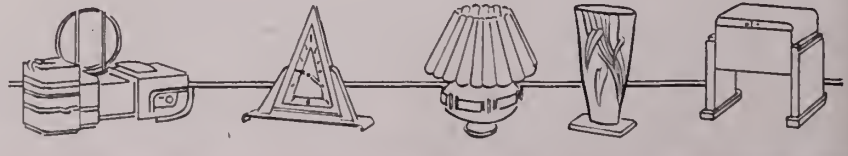

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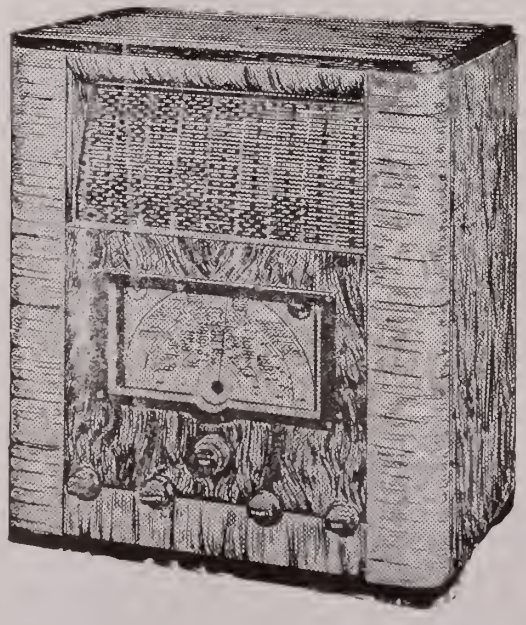

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Studio Close - Ups

BOMBAY

Bombay Talkies:

The studios are busy taking indoor shots for "Vachan" a costume picture starring Devika Rani and Ashok Kumar. The picture is expected to be ready by the middle of August and immediately "We Three" of Sagar leaves the screen at the Roxy this new picture will be released.

Sagar Movietone:

The brilliant reception given to "We Three" at the Roxy has made the producers very enthusiastic. "Postman" directed by Mahindra is lying ready and will be released at the Imperial Cinema very shortly. "Gramaphone Singer" by Mr. Virendra Desai has also been completed. Director Badami is shooting "Ladies Only" with Sabita in the lead. Director Luhar has started a new picture the name of which is not known and so has Mehboob started another one. The English unit led by Harindranath Chattopadhyaya is still resting on its oars. From the look of things they seem to have got a steady anchor for sometime.

Ranjit Movietone:

As we go to the Press "Gorakh Aya" will probably be released at the West End Cinema in Bombay. This picture is directed by Chaturbhuj Doshi who has completed another one called "The Secretary" in the studios. "Taxiwali" is another picture that will soon be coming to the screen as it is lying completed. Shootings are being taken of "Sant Tulsidas" and "Achhut" and the latter picture is likely to be released sometime during Divali in Bombay.

Minerva Movietone:

"Jailor" will be on the screen by the time you read this. With Leela Chitnis in the cast and Sohrab Modi in the lead, the picture is expected to be a great success. "Vasanti" is another one with Naseem in the lead which is being shot and will be completed before the end of this month.

Wadia Movietone:

This studio seems to be doing very well from the commercial view point as they have given a month's salary as bonus to all the staff who draw below Rs. 200. Incidentally this is the first time that a studio has given a bonus to the staff and thus shared its profits with the workers. Director Yusoof will be taking up "Romeo and Juliet", while Director Aspi Irani will be beginning on "Lanka-ki-Ladi". There is another jungle picture called "Jungle King". In the town "Rangilla Mazdoor" is giving a good account of itself at the Lamington Talkies, while in the studio Raja Yagnik's "Vijay Kumar" will be soon completed.

Mr. Bhal G. Pendharkar who directed Saraswati's "Raja Gopichand".

Imperial Film Co.:

All the activities of this company are for the present stopped owing to certain financial embarrassments. If rumours are to be relied upon they are likely to resume their work in a couple of months.

Krishin Movietone:

In the second week of August "Zamana" a social picture starring Padmadevi, the Colour Queen will be on the screen at the Pathe Cinema. This picture seems to have been completed in record time by the Daryani Brothers and the story, which is unique and powerful is likely to give the brothers a good income in course of time.

Ruby Mayer's Productions:

"Prem Jyoti" is still being shot and goodness knows when it will be completed.

General Films:

This studio has declared its intention to ring down the curtain on their present activities of production for sometime. The reasons for the same seem to be mysterious and let us help them to keep the mystery undivulged for the present. Kardar's "Baghban" has been released at the Imperial Cinema, Bombay, while Atorthy's "Pati Patni" should have been completed by now. "Industrial India" directed by Mohan Singh will also be shortly completed and with the completion of these three pictures, the Fazalbhoy Brothers will have got a rich experience in the vicissitudes of production.

Prakash Pictures:

Gorilla, the faithful monkey has done more than its bit to make "State Express" a success at the Super Talkies. "Poornima", a social picture is now getting the finishing touches from Mr. Balwant Bhatt, while Mr. Khosla will be taking up a crime story by the name of "Hero No. 1", with a couple of new finds from Calcutta to provide the romantic interest. A Tamil picture called "Toofan Queen" is now in the editing room and is likely to be released next month in the Southern circuit. With the dog and the horses thrown in, our South Indian friends are going to get something thrilling in the picture.

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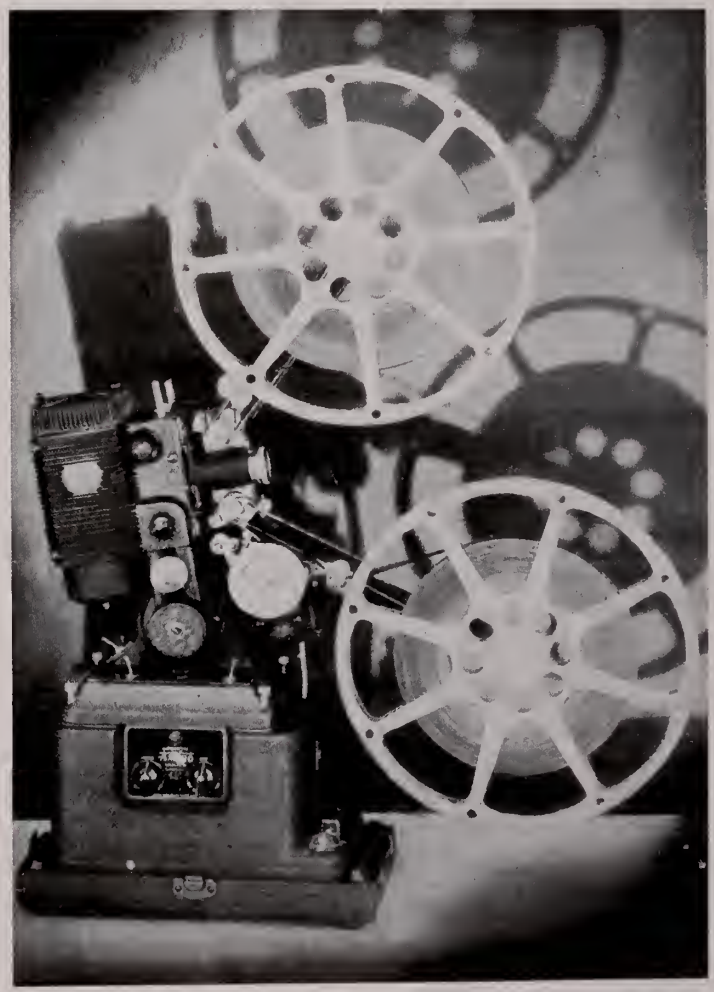

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POONA

Prabhat Film Co.:

They have at last named their new picture and called it "My Son". With Director Kale at the megaphone, we should like to see how this child of his, his second one, is going to be after remembering the adventures of the first one. The picture features an absolutely new girl in Shanta Hubliker whose melodious voice seems to have taken Director Shantaram by surprise. Elsewhere in this issue you will find her photo in colours and you can imagine what she will be like in pictures.

Saraswati Cinetone:

"Gopichand" that well boomed picture has really become an excellent production. It will be drawing good crowds at the Royal Opera House and is likely to be a huge success and incidentally the forerunner of the good times coming at Saraswati Studio. In the future programme, there is a social by Mr. Chowdhary and a historical one called "Bhagwa Zenda" directed by Bhal G. Pendharkar.

Krishnamurthi as "Narada" in "Nandkumar" a Pragati picture.

CALCUTTA

New Theatres:

"Dharati Mata" has been completed and will be soon seen on the screen in Bombay during the month. "Adhikar", a Barua picture is now in the final sets and ought to be ready soon to enable Barua to resume his previously interrupted holiday in England. The "Street Singer" has been practically completed barring the editing room work, while "Bara-Didi" is in the sets. "Abhagin" which was released at the Minerva Talkies in Bombay, has not come up to the expectations of the producers in the box-office takings.

Metropolitan Pictures:

"Maya Machindra" a Tamil picture is under production in the hands of Raja Sekhar.

Film Corporation of India:

We are now waiting to see "Hope" on the screen. We hope it will be hopeful.

SOUTH INDIA

Andhra Cinetone (Vizagapatam):

"Bhakta Jaydev" is almost ready and preparations are on way to release it in several places all over India. Director Hiren Bose is expected to start another picture in the near future.

Andhra Talkies (Rajahmundry):

"Mohini Bhasmasura" is worrying the producers about its release as it is lying ready. With Pushpavalli, Dasari Kotiratnam and Tungala Chalapati Rao in the cast, the picture is supposed to be a good draw for the producers.

Central Studios (Coimbatore):

With Vasanti Devi in the lead a good footage of "Rambha's Love" has been shot.

Premier Cinetone (Coimbatore):

"Eknath" with Ananthanarayana Iyer acting it, is well on

Sunita Devi in "Taxiwalli" a Ranjit picture.

way and people expect the same to be ready by the end of this month.

Modern Theatres (Salem):

Under the direction of Sampat Kumar "Maya Mayavan" is being steadily shot. T. R. Sundaram is busy with "Thayamanavar" with Miss M. S. Devasena and Dandapani Desikar in the cast.

Famous Films (Nellore):

This is a new company which has taken up "Venkatesa Mahat-

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Cine-Fans will now be seeing the unexpected fate of a

PRINCESS

in the Royal Release No. 4.

RAJKUMARI

Directed by: **KHOSLA**

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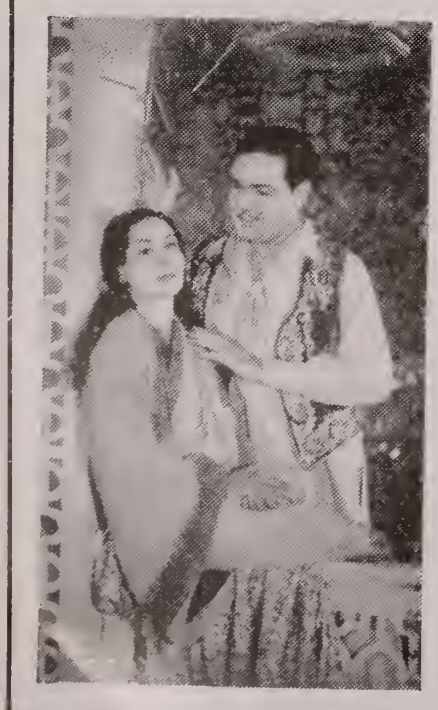
Coming Very Soon!

Padma Devi in "ZAMANA" A 'Krishin' Social Jewel

Released by: **Royal Film Circuit,** *Bombay, 4.*



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Iladevi in "Taxiwali" a Ranjit picture.

myam" as their first picture with Santakumari in the lead.

Sundaram Sound Studios (Madras)

"Bhokailas" has brought in good returns from the country and the people in the city are expecting its release in the near future. The picture was directed by Mr. Nadkarni.

Pragati Pictures (Bangalore)

Little need be said about that wonderful picture "Nand Kumar" in Tamil which has been receiving such marvellous publicity from everyone who saw it in Bombay. It is expected to be released during the month in Madras and Bangalore.

Salem Shankar Films (Salem):

"Ambikapathy" seems to be going strong at Madras and there is nobody more pleased with himself than Mr. Ellis R. Duncan who directed the picture.

Shree Sowdeswari Films (Salem):

"Bhaktha Namdev" proved a great disappointment and its director Mr. Drupod Roy has now become a submissive person. The future programme of the company is not yet known.

Chamaria Talkie Distributors: (Madras):

This firm has secured the distribution rights of "Sanjeevini" or "Kach Devayani" produced by Radha Film Co., in association with Mr. B. V. Ramanandham.

National Movietone (Madras):

"Punjab Kesari" is ready for release and ought to be on the screen during the month. "Luck" which is being produced by Mayura Films under the direction of Mr. Yogi is making steady progress. The next subject will be "Kamalambal".

Renaissance Theatres (Madras):

"Jalaja" failed to draw and people in the town think that it was due to bad direction. The story is also reported to be weak and a bad selection of artistes is also given as a reason.

Newtone Studios (Madras):

Plenty of producers are producing pictures here. Viveka pictures have started shooting "Chitra", a social romance in Tamil. They say this is being directed by S. K. Vasagam who was till recently the manager in Jaishree Films, Poona. Thyagaraja Talkies will also be shooting their picture "Tiruneelakanta Nayanar" at the above studio. That famous singer M. K. Thyagaraja Bhagavathar will be working in the picture. Director Raja Sandow after finishing "Vishnu Leela" will probably take up the above picture for direction.

Tamil Nadu Talkies (Madras):

"Dharmapuri Rahasyam", a mystery directed by Mr. Setty at the Imperial Studio in Bombay proved an entire mystery to the audience, with the result that the men at the box-offices also remained mystified. It was a weak picture.

Motion Picture Producers' Combine (Madras):

This huge studio boards and lodges a number of producers. Some of the pictures under production are "Krishna Thoothu", "Mala Pilla", "Inbasagaran", "Prem Sagar", "Ahimsa Shakti" etc.

Srinivas Cinetone (Madras):

A. Narayan is busy with the rehearsals of "Kanaka", a Tamil adaptation of Henry Wood's "East Lynne". It will go into production immediately the financial arrangements are complete.

T. S. Rajalaxmi in Pragati's "Nandkumar" (Tamil)

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Reading a paper—isn't she? There is so much paper and press behind the new picture of Prabhat, that this new love bird is almost hidden. She is Mrs. Shantabai Hublikar, the heroine of "My Son".

Tyrone Power, Alice Faye, and Don Ameche, in "In Old Chicago" a 20th Century Fox Picture.

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The killing of Kaunsa". situation from "Nandumar" a Tamil picture roduced by Pragati Pictures Ltd.

Kumar—this clever artiste will perhaps teach romance to our prosaic postmen in "Postman" a Sagar picture coming to the screen very soon.

Howlers of the Month

6th of August 1938 promises to usher a frightful week for the whole of India. Mohan Pictures of Bombay have threatened to run their picture (Chabukwalli etc.) at 250 theatres all over India for a week from that date. It would be well for the British Indian Steam Navigation Co. to organize an outdoor trip to the Seychelles Islands during the week and they will find thousands of patrons who would like to escape.

* * *

Prabhat and General Films came to grips recently in the Bombay High Court providing variety to the dull lawyers and publicity to B. Nandrekar once an unknown actor. Thanks to Prabhat, "Baghban" got dashed good free publicity and now we think the picture will run some weeks.

* * *

Talking of court cases I am reminded about the way Shanta Apte is reported to have settled her own suit which one Popatlal Sakalchand Thakker of Ahmedabad filed against her for the recovery of Rs. 7,000/-. They say that she caught the bull by the horn by travelling with the plaintiff to Ahmedabad, staying as his guest and returning back with a clean slate. Marvellous, how these girls manage suits. If men would only understand they would employ girls as counsels. And imagine Shanta as a modern Portia. Poor Popatlal.

* * *

Director J. K. Nanda that dynamic reminder of Punjab's ever erupting ambitions in film production is reported to have returned from his foreign tour and now threatens to start a big producing company in the Punjab. When Nanda started for England we knew this was coming. And now that we have warned you, Better be on your guard.

They say that Saroj's "Rifle Girl" is a masterpiece of Chowdhary. Is it of the old Chowdhary or of the new one?

* * *

Believe it or not, Motilal has at last left Sagar. The bosses take a pride in saying that he was dismissed. Dismissed or left, Motilal is too good a draw at the box-offices to remain unemployed for long. Chowdhary has been seeing his pictures recently and it wouldn't be a surprise to see Motilal under the Saraswati banner in his next picture. Will Sabita be the next one to be "dismissed". I am told that she won't be missed much if dismissed.

* * *

Studio news of Saraswati say that 1600 girls bathe in a luxury setting in "Gopichand". That should have kept Bhal Pendharkar blushing with modesty for months. Wonder if Bhal has made their identification as girls easy. If that be so, Kevalchand might shift his lodging to the theatre.

* * *

Film Corporation of India are still talking of what their Director Parry Davies had done in England. We are anxious to know what he has done here. The anxiety of an over-enthusiastic publicity manager has now started inviting suspicion. Where is "Hope"—the first to-be-born?

E. Billimoria, Ranjit's one time hero, refuses to believe that he has gone old. He quotes his wife in support. We suggest his seeing "Prithvi Putra" and if he cannot afford that, look into the mirror. The mirror at home never lies though some in the town do.

* * *

Sabita's next at Sagar is "Service Limited". How some wish it was really so! But she needn't worry with Mummy threatening to take Sabita to Hollywood. That always brings Seth Chimanlal to his senses. People say that Sagar can run without Seth Chimanlal (perhaps the big son can manage affairs) but it can never run without Sabita. They said so in case of Motilal also.

* * *

If you want to see a living example of a very successful distributor meet Mr. Chunilal Desai of Supreme. But where will you do so? He is never at his office as people come and worry him for cheques. The beggars! they shouldn't worry a big man like that. Recently I met him for 3 days continuously and five hours at a stretch every day in the High Court awaiting the verdict on "Baghban". He did a semitango after the judgment.

* * *

Behram Marzban, the son-in-law of Khan Bahadur Ardeshar M. Irani is reported to be building a film studio at Boisar, a village 52 miles from Bombay, where he has his personal property. They say that he has already "pur-

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SAIGAL
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chased" cameras, lights, sound equipment and other machinery. All luck Behram! You were once the production manager of the old man, now he will be yours. Times do change. Ratilal's son-in-law should now finance this son-in-law producer.

* * *

The sudden closing of the Imperial studio though sufficiently tragic has its humorous side also. Here are some of the relishing items presented with humour and sprinkled with pathos.

1. Nearly thirty persons who had not moved out of the studio for seven years, perhaps due to the fear of law, and who had enjoyed home comforts within the fencing, mothered by the Mahomedan hotel keeper, were suddenly thrown out on the streets. When driven out on the road they did not know what turn to take. Poor chaps, they had forgotten their geography of the city. For days, they lingered outside and slept on the footpath opposite looking longingly at the closed hotel inside. It would be worthwhile investigating where these people have gone and it is strange that a crime wave has not yet broken out in the city with so many suddenly let loose.

2. Director Gidwani had to search for his own home to lay his tired bones. I wonder whether he has found it yet.

3. Gulam Mahomed has no cabin to keep his clothes in. For the first time perhaps, his people at home found the trousers where they should have been long before.

4. The round seat under the big tree is deserted and misses the affectionate warmth of the formidable Ratan and her retinue of courtiers (Hafisji, Khan, Rele and others).

5. Fram, the cat-eyed secretary of the old Khan Bahadur is asking friends the address of his old home. Some say that he never had one, though Fram seems to remember that he had one.

6. Jehangir Master dressed like a railway guard religiously comes to the gates every morning and discovers every time that the gates are closed. He delivers a lecture to the passers-by on mismanagement and passes on. A cruel habit, eh?

7. Behram Shah the "faithful" Pathan who maintained affectionate ties by feeding the old Khan Bahadur with 'pan and beetle' recalls with considerable difficulty that Ardeshar Irani was once the boss. He now feeds Ratilal the mortgagee-in-possession with that magical pan and beetle and gives a double salute.

8. The tall billiard man now tells fairy tales about the wonders of the billiard table at the studio. People in the Majestic cinema anticipate his intentions when he is seen approaching.

9. Cursetji Daruwalla, whom cruel fate has unfortunately made

In "Gorakh Aya" a Ranjit classic, Rajkumari and Mazhar give marvellous work. The picture is directed by that famous journalist, Mr. Chaturbhuj Doshi.

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a cripple, has now no place to drive to in the evening and no occasion to clear his throat of the day's deposits.

10. Mr. Abdulally Eusufally, the partner of Khan Bahadur Ardeshar is still in a trance and keeps on asking what the name of his film company was. Retiring in the presence of the big man, Abdulally is to-day an eloquent poem of pregnant pathos.

11. Absent minded Gunjal comes every morning to direct a picture direct from his bed but wakes up when he knocks his head on the closed gates. Then he goes home for a cup of tea.

12. Exactly 149 persons led by the young rebel Harbans, camp for two hours, every morning, shouting themselves hoarse for their salaries and savings. Only poor Bharucha's blood will allay that thirst.

13. That reminds me of Bharucha, silent, polite and strong—more sinned against than a sinner—a shock-absorber between the boss and the staff—a gentleman always misunderstood, nevertheless faithful—a smiling friend who had the desire to help but not the power—the man who justified the numerous faults of his employers and gave them a complexion of virtue, stands alone to-day like Napolean on the Island of Elba, looking back on the ruins of his ambition with a pang that excites sympathy from the brave. The film industry has not dealt fairly with old Bharucha. That is my verdict and I don't expect fools to agree with it.

Mr. Mahomed Akbar Fazalbhoy, Mg. Director, Fazalbhoy Ltd., and General Films Ltd.

14. Two dogs, two cats and a deer are wondering where their old Khan Bahadur has gone. They look askance at Ratilal with tears in their eyes. More faithful than men, they consider it bad manners to tell Ratilal that they have not had anything to eat since the departure of the old man from the studio. They suffer in silence in direct contrast to some of the employees of the old Khan Bahadur. What an example to the present day humanity!

Probable Health Report of Mahomed Akbar Fazalbhoy:

11th July 1936	...	Weight 230 lbs.	...	(R.C.A. sales on top)
11th July 1937	...	Weight 200 lbs.	...	(Worries of General Films)
Xmas 1937	...	Weight 180 lbs.	...	(Kardar cum Atorthy worries).
8th January 1938	...	Weight 240 lbs.	...	(Chandrarao More released)
About 12th May 1938	...	Weight 200 lbs. Eyes staring, feet cold and general condition depressed.	...	Prabhat's injunction on Nandrekar.
May 1938 to June 1938	...	Weight varying between 180 and 200 lbs. with palpitation and fast pulse.	...	Interim period of uncertainty. ("Baghban" in the balance of fate and "Bauer" appendicitis).
12th July 1938	...	Weight 170 lbs. Eyes wide open. Heart beating at intervals. Pulse feeble.	...	(1st day of the hearing of the notice of motion)
13th July 1938	...	Weight 170 lbs. and 2 ounces. Other indications slightly improved.	...	(The 2nd day)
14th July 1938				
2 p.m.	...	Weight 185 lbs.	...	(The 3rd day of judgment)
3 p.m.	...	Weight 190 lbs.	...	
4 p.m.	...	Weight 200 lbs.	...	
5 p.m.	...	Weight 225 lbs.	...	
5-5 p.m.	...	Weight 250 lbs.	...	(Injunction refused).
15th July 1938	...	Weight out of question. Ear trouble and hands aching. Face flushed. A broad smile exposing teeth.	...	(Profuse telephonic congratulations and hand shakes).

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★ RAM MARATHE
★ PARSHURAM
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★ ULHAS
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